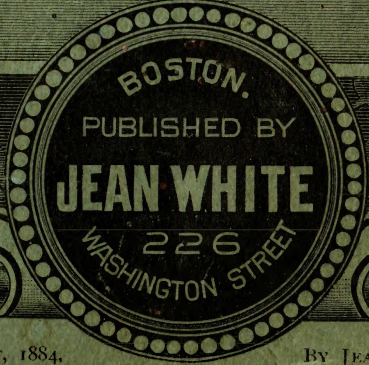


BANJO



CORANT BOSTON

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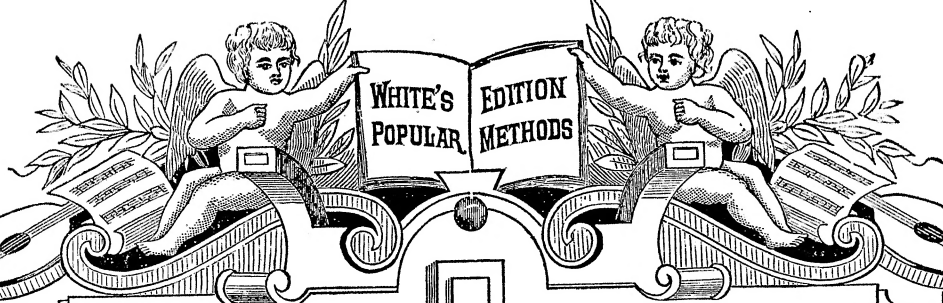
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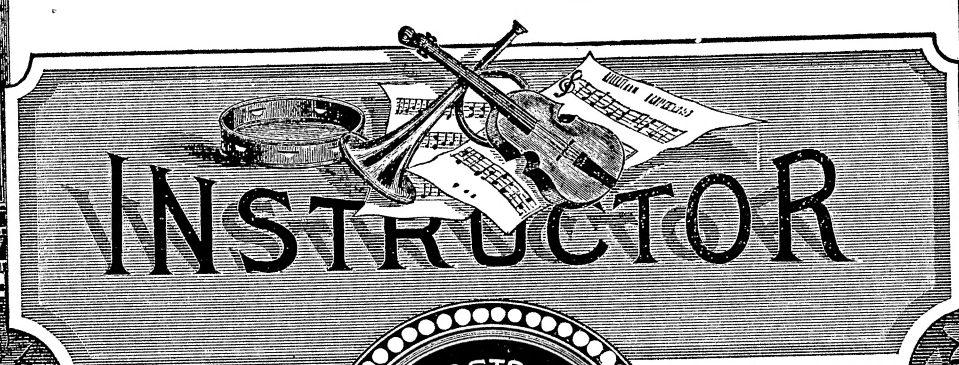
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INSTRUCTOR



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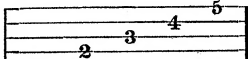
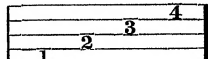
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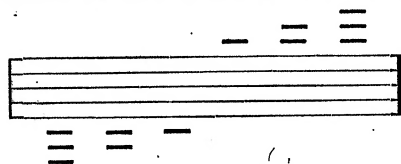
PART I.


RUDIMENTS OF MUSIC.

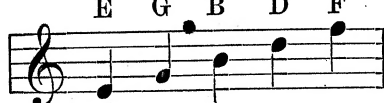
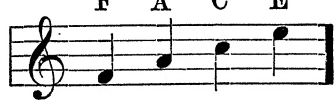
THE five parallel lines on which the notes are placed are called the staff.



The notes may be placed on the "*lines*," or on the "*spaces*" between the lines, and are numbered from the bottom upwards; thus,— lines,  spaces, 

Small lines, which are placed below or above the staff are called "*ledger lines*."



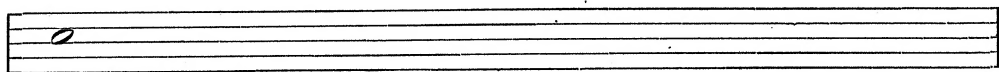
The clef denotes the position of the notes and their names, and is always placed at the beginning of a piece, or at each staff. Treble or G clef, 

The first seven letters of the alphabet are employed for naming the notes; those on the lines are called ; those on the spaces 

with ledger lines below ; ledger lines above 

RELATIVE VALUE OF NOTES, AND CORRESPONDING RESTS.

A whole note is equal to



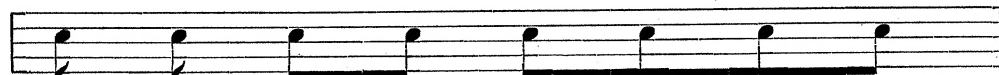
Two halves; which are equal to



Four quarters; which are equal to



Eight eighth notes; which are equal to



Sixteen sixteenths; which are equal to



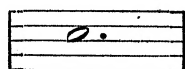
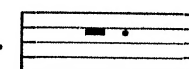
Thirty-two thirty-seconds.



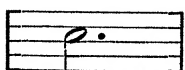
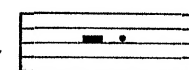
Notes.							
Rests.							
	Whole.	Half.	Quarter.	Eighth.	Sixteenth	Thirty-second.	Sixty-fourth.

A dot after a note or rest increases its value one half.

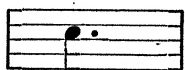
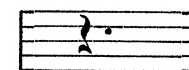
This note is equal to a whole and a half note, or six quarters.

 or rest. 

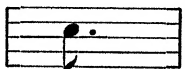

This note is equal to a half note and a quarter, or three quarters.

 " 

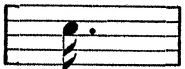
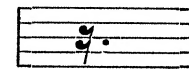
Three eighths.

 " 

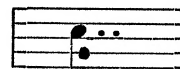
Three sixteenths.

 " 

Three thirty seconds.

 " 

When two dots are placed after a note, the second dot adds one half of the value of the first; a quarter note with two dots is equal to a quarter, an eighth, and a sixteenth.

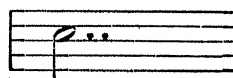



This may be better understood by the use of the sign \frown which is called a tie. When it is placed over two notes on the same degree of the staff, it ties the second note to the first, and both are played as one note.

It is just the same whether written

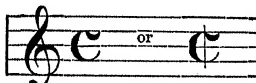

 or  or 

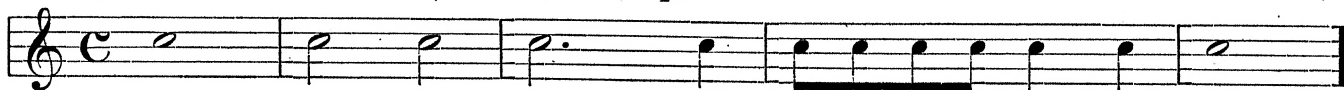
The same may be said also of the second dot,

 same as 

ON TIME.

There are two principal kinds of time, common time and triple time; each of these may be either simple or compound. The sign or figures by which the kind of time of a piece is indicated, is placed immediately after the clef.

When simple common time is marked in the following manner:  or  it indicates that each measure contains a whole note, or its equivalent.



When these figures



are used, the measure contains a half note, or its equivalent.



In the following examples two kinds of compound common time are given.






Each measure of common time, whether simple or compound, can be divided into two or four equal parts. Simple or compound triple time is divided into three equal parts.

The figures at the commencement of a piece, indicates a whole note (Semibreve) to a measure. The lower figure shows in how many parts a whole note is divided, and the upper figure how many of those parts are contained in each measure.

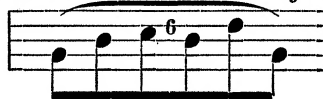
The figures $\frac{2}{4}$ indicates that the time is divided into quarters, and that two quarters are contained in a measure. The figures $\frac{3}{8}$ means that the time is divided into eighths, and that three eighths are contained in a measure.

ON TRIPLETS.

The figure 3 placed over or under a group of three notes signifies that they are to be played in the time of *two* of the same kind.



The figure 6 placed over or under a group of six notes indicates that they are to be played in the time of *four* of the same kind, and are called *sextolets* :



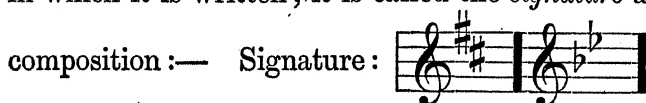
ON ACCIDENTALS.

A sharp (#) placed before a note raises it a semitone, a flat (b) lowers it a semitone, and affects all such notes and their octaves, throughout the measure.

A natural (♮) restores a note to its original tone. A double sharp (x) before a note raises it a whole tone; a double flat (bb) lowers it a whole tone.

ON THE SIGNATURE.

The number of sharps or flats placed next to the clef at the beginning of a piece, denote the key in which it is written; it is called the *signature* and affects all the notes thus marked throughout the



VARIOUS SIGNS.

The hold or pause prolongs a note at pleasure. In certain cases the performer may introduce a cadenza or other embellishment; but, when the sign is placed over a rest it indicates merely a prolonged silence.




The sign of repeat has reference to a part of the piece which is to be played over again.

The double bar or period indicates that a part of the piece, or the whole is ended.

When the double bar is marked thus; then only that part is repeated on which side the dots are placed.

Da Capo. (D.C.) signifies that the piece is to be played again from the beginning to the sign or the word "*fine*."

ON TURNS, TRILLS, AND MORDENTS.

The turn  is played thus,  Sometimes it is indicated by small notes: 

Written.  Executed. 

Written.  Executed. 

Written.  Executed. 

A note with a turn. A dotted note with a turn. Inverted turn. Example.

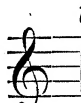


Written.  Executed. 



Written.  Executed. 




Written.  Executed. 




Example.  thus, 




The lower note of a turn, or the note preceding the principal tone, is always half a tone below the next.




A trill, marked thus,  is played thus,  or 




The mordent or short trill, which begins with the note itself.  is played thus, 


A succession of mordents, or short trills,  is played thus,  Sometimes it is written out, as 






A trill with a turn,  is played thus,  or 

The long common trill,  is played thus,  or 

The prepared trill,  is played thus,  or 

The trill connected with the previous note,  is played thus,  or 

The usual sign for a trill is () . The kind of trill to be played is generally left to the taste or judgment of the performer.

The passing trill,  is played thus,  or  or  or 

The length of this, as other trills, depends on the character of the passages in which it occurs, whether it is to be slow, or fast.

PART II.

DIAGRAMS OF THE FINGER-BOARD OF THE BANJO.

Begin on the third fret fourth string which makes C; then fifth fret same string, D; open third string, E; first fret same string, F; third fret, G; first fret second string, A; open first string, B; first fret same string, C. All the other diagrams to be studied in the same manner, beginning on the lowest string. By so doing the scales will be easily mastered.

To learn

C MAJOR SCALE.

No. 1.

B	C									
	A									
E	F		G							
			C		D					

G MAJOR.

No. 2.

B	C	D	E	F#	G
A					
		G			

D MAJOR.

No. 3.

B	C _H	D							
A									
E	F _H	G							

B

A MAJOR.

No. 4.

B	C#	D	E	F#	G#	A
G#	A					
E	F#					
A	B	C#	D			

E MAJOR.

No. 5.

B	C \sharp	D \sharp	E					
G \sharp	A							
E	F \sharp							

No. 6.

B									
G#	A#								
E	F#								
	B			C#		D#			

F-SHARP MAJOR.

No. 7.

B	C#	D#	E#	F#			
G#	A#						
	F#						

F MAJOR.

No. 8.

C		D		E	F			
A	Bb							
F		G						

B-FLAT MAJOR.

No. 9.

A	B \flat								
F		G							
B \flat		C		D	E \flat				

E-FLAT MAJOR.

No. 10.

C		D	E♭					
	B♭							
F		G	A♭					
					E♭			

A-FLAT MAJOR.

No. 11.

C	D \flat		E \flat		F		G	A \flat
	B \flat							
			A \flat					

D-FLAT MAJOR.

No. 12.

C	D \flat								
	B \flat								
F	G \flat		A \flat						
		D \flat			E \flat				

G-FLAT MAJOR.

No. 13.

	D \flat		E \flat		F	G \flat			
	B \flat	C \flat							
	G \flat		A \flat						

A MINOR.

No. 14.

G \sharp	A								
E		F \sharp							
A		B	C		D				

E MINOR.

No. 15.

B		C \sharp		D \sharp	E				
	A								
E		F \sharp	G						

B MINOR.

No. 16.

B									
G \sharp		A \sharp							
E		F \sharp							
	B		C \sharp	D					

F-SHARP MINOR.

No. 17.

B		C \sharp		D \sharp		E \sharp	F \sharp		
G \sharp	A								
		F \sharp							

C-SHARP MINOR.

No. 18.

	B#	C#								
G#		A#								
E		F#								
				C#			D#			

G-SHARP MINOR.

No. 19.

B		C#		D#		E#		Fx	G#	
G#		A#								

D-SHARP MINOR.

No. 20.

	B#		Cx	D#						
G#		A#								
	F	F#								
							D#			

D MINOR.

No. 21.

B		C#	D							
	A									
E	F		G							
							D			

G MINOR.

No. 22.

	C		D	E	E	F	F#	G		
	A	Bb								
			G							

C MINOR.

No. 23.

B	C									
	A									
	F		G							
			G				D	Eb		

11

C		D		E	F				
A γ		B γ							
F		G							

B-FLAT MINOR.

A		B \flat								
F			G							
B \flat			C	D \flat			E \flat			

E-FLAT MINOR.

C		D	E \flat					
	B \flat							
F	G \flat		A \flat					
					E \flat			

MANNER OF HOLDING THE BANJO.

The rim of the banjo is placed on the right thigh, the upper portion pressed against the right breast; the neck must be on a level with the left shoulder, resting in the hollow of the left hand and held between the thumb and forefinger.

The right forearm is placed three inches from the tailpiece, resting on the rim of of the instrument with the palm of the hand over the bridge.

FINGERING OF THE RIGHT HAND.

Curve the hand slightly and pick the strings with the finger by a motion toward the palm of the hand. The fingers are indicated by dots (•), the thumb by a cross (×).

FINGERING OF THE LEFT HAND.

Numbers above or below the staff indicate the fingers used to stop the strings. Zero (0) indicates an open string.

ON THE BARRE.

To make the barre, place the thumb in the centre of the back of the neck, and press the forefinger firmly across the fingerboard, preventing the slightest vibration of the strings.

TUNING THE BANJO.

The fourth string should be tuned to A pitch.

The third string is tuned by placing the finger on the seventh fret of the fourth string which produces E, until it is in unison.

The second string is tuned by placing the finger on the fourth fret of the third string which produces G-sharp, until it is in unison.

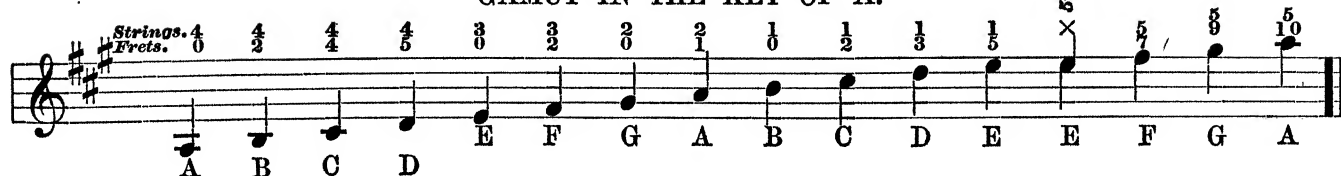
The first string is tuned by placing the finger on the third fret of the second string which produces B, until it is in unison.

The fifth string is tuned by placing the finger on the fifth fret of the first string which produces E, until it is in unison.

OPEN STRINGS.



GAMUT IN THE KEY OF A.



Notes at 1st fret.



Notes at 9th fret.



Notes at 2nd fret.



Notes at 10th fret.



Notes at 3rd fret.



Notes at 11th fret.



Notes at 4th fret.



Notes at 12th fret.



Notes at 5th fret.



Notes at 13th fret.



Notes at 6th fret.



Notes at 14th fret.



Notes at 7th fret.



Notes at 15th fret.



Notes at 8th fret.



Notes at 16th fret.



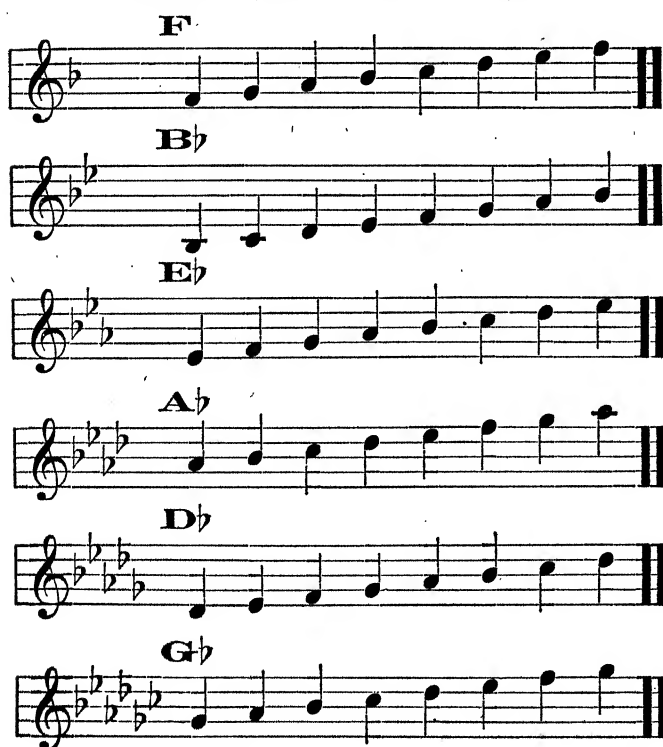
MAJOR SCALES IN SHARPS.



MINOR SCALES IN SHARPS.



MAJOR SCALES IN FLATS.



MINOR SCALES IN FLATS.

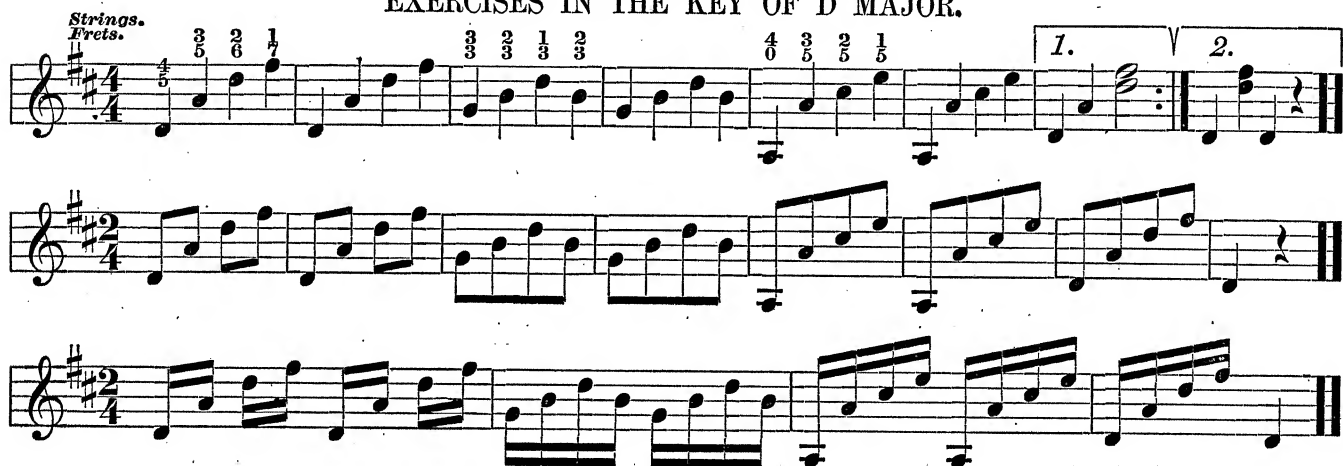




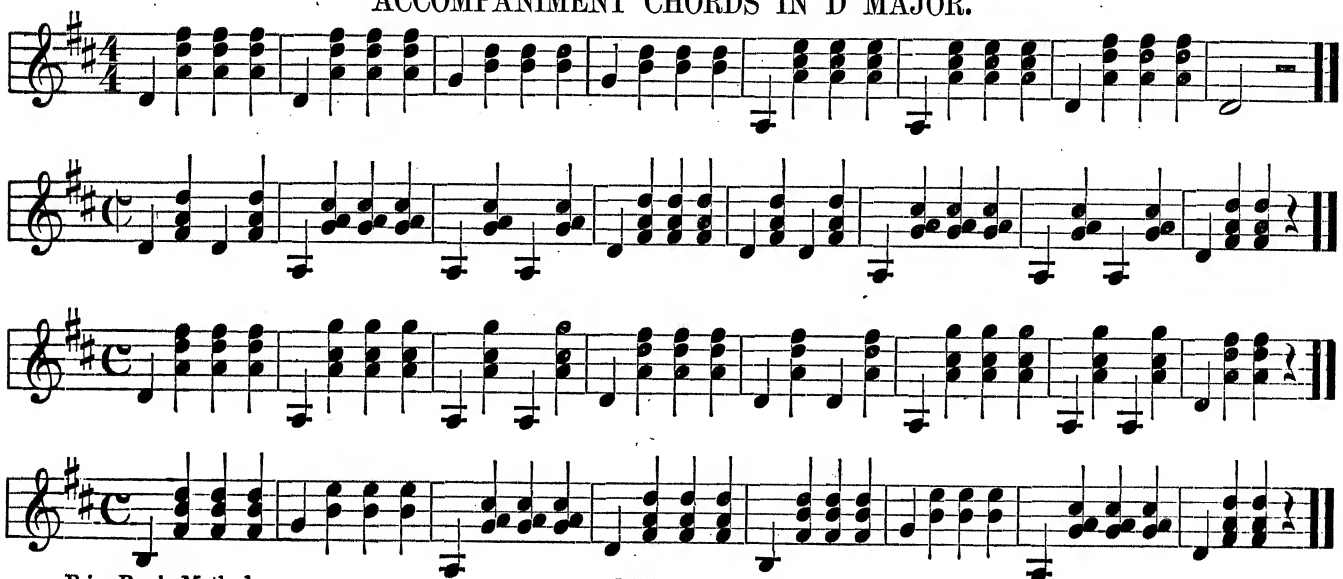
ACCOMPANIMENT CHORDS IN G MAJOR.



EXERCISES IN THE KEY OF D MAJOR.



ACCOMPANIMENT CHORDS IN D MAJOR.



EXERCISES IN THE KEY OF A MAJOR.

Strings. 4
Frets. 0 2 1 2 5

5th Pos.

ACCOMPANIMENT CHORDS IN A MAJOR.

EXERCISES IN THE KEY OF E MAJOR.

Strings. 3
Frets. 0 2 1 5 2 1

4 3 3 1 3 3
2 2 2 4 3 3

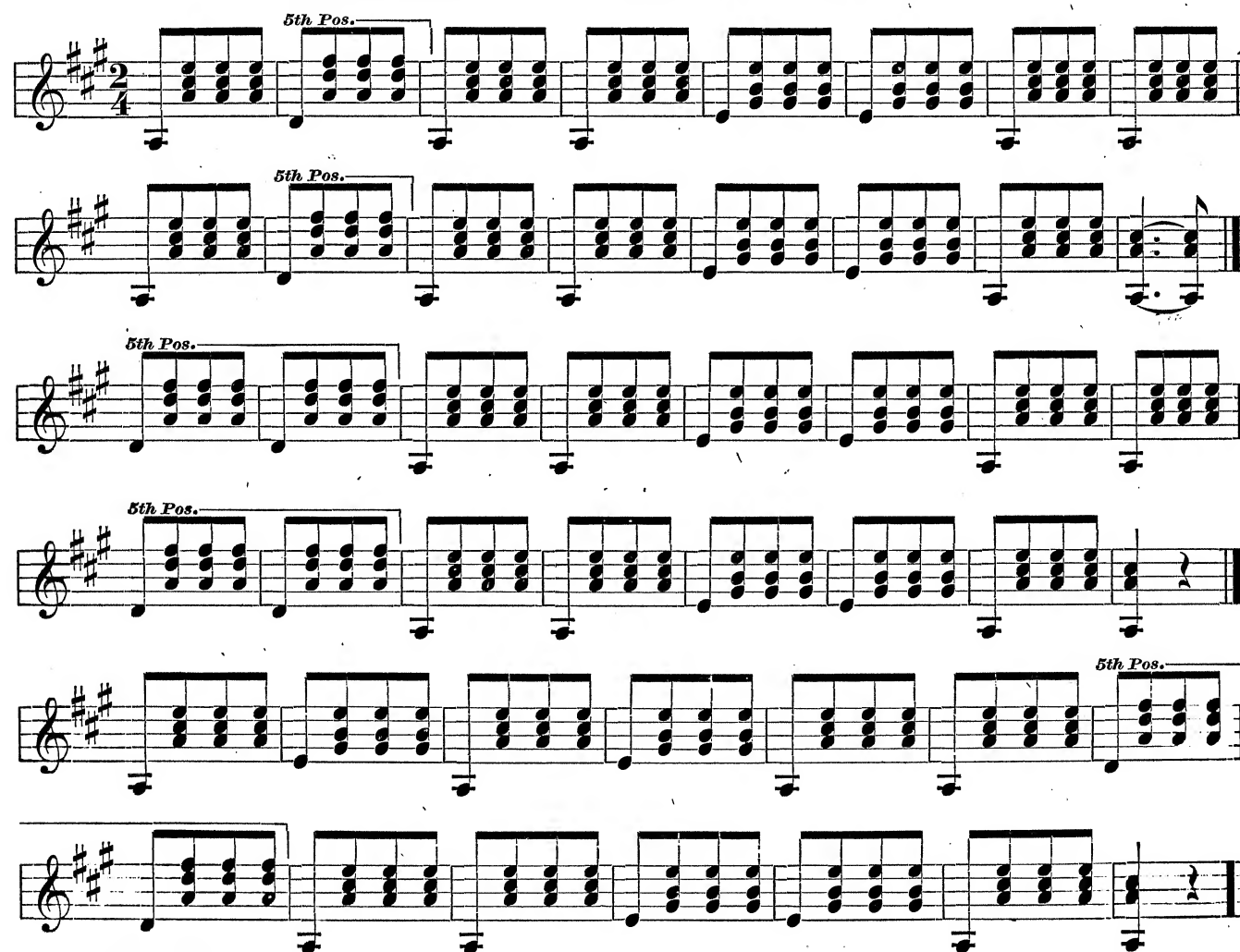
3 3 1 5 2 1



ACCOMPANIMENT CHORDS IN E MAJOR.



ACCOMPANIMENT FOR HOME SWEET HOME IN A.



ACCOMPANIMENT FOR LITTLE OLD LOG CABIN IN THE LANE.

5th Pos.

5th Pos.

5th Pos.

D.C. for the Chorus.

This musical score is for the piece 'Little Old Log Cabin in the Lane'. It consists of four staves of music in G major (one sharp) and 2/4 time. The first three staves feature a continuous accompaniment pattern of eighth-note chords. The fourth staff includes a 'D.C. for the Chorus' instruction, indicating a double bar line and repeat sign for the chorus section.

ACCOMPANIMENT FOR SWEET EVELINA.

This musical score is for the piece 'Sweet Evelina'. It consists of three staves of music in G major (one sharp) and 3/4 time. The first two staves feature a continuous accompaniment pattern of eighth-note chords. The third staff includes a repeat sign, indicating a repeat of the previous section.

ACCOMPANIMENT FOR FLYING CLOUD SCHOTTISCHE.

MAGEZ.
Fine.

This musical score is for the piece 'Flying Cloud Schottische'. It consists of three staves of music in G major (one sharp) and 2/4 time. The first two staves feature a continuous accompaniment pattern of eighth-note chords. The third staff includes a 'Fine' instruction, indicating the end of the piece.



ACCOMPANIMENT FOR "JENNIE THE FLOWER OF KILDARE."



PART III.

CHOICE INSTRUMENTAL SELECTIONS.

HARD TIME JIG.



JUBA DIS, JUBA DAT.



WAIT FOR THE WAGON.



O CARRY ME BACK TO OLD VIRGINIA.



HOT CORN.



MISCHIEVOUS OFFSPRING.



HIGHLAND FLING.



MY LOVE'S A LASSIE O.



ARKANSAS TRAVELER.

ARR. BY MAGEZ.



WEST END WALK AROUND.

ARR. BY MAGEZ.

Musical notation for 'West End Walk Around' in G major (one sharp) and common time. The piece consists of four staves. The first two staves are in common time. The third staff is marked 'Dance.' and changes to 2/4 time. The fourth staff is marked 'Break.' and returns to common time. The melody is primarily in the treble clef, with some bass clef accompaniment in the third and fourth staves.

CHAMPION WALK AROUND.

ARR. BY MAGEZ.

Musical notation for 'Champion Walk Around' in G major (one sharp) and common time. The piece consists of five staves. The first two staves are in common time. The third staff is marked 'Dance.' and changes to 2/4 time. The fourth and fifth staves are marked 'Break.' and return to common time. The melody is primarily in the treble clef, with some bass clef accompaniment in the third, fourth, and fifth staves. There are triplets indicated by a '3' over the notes in several places.

ENGLISH CLOG HORNPIPE.

ARR. BY MAGEZ.

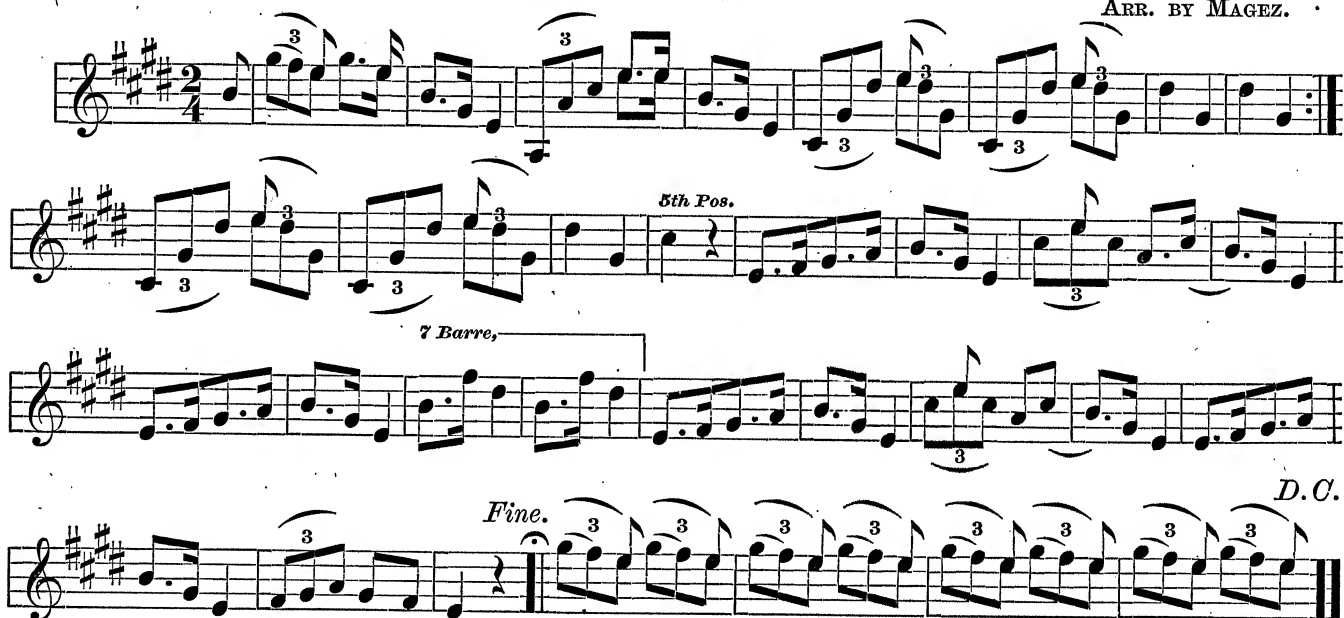
Musical notation for 'English Clog Hornpipe' in G major (one sharp) and 2/4 time. The piece consists of four staves. The first two staves are in 2/4 time. The third staff is marked '7th Barre.' and the fourth staff is marked '8 Fret. 2 String.' and '3'. The melody is primarily in the treble clef, with some bass clef accompaniment in the third and fourth staves.

AN OLD STAGER.



TOMMY TURNER'S JIG.

ARR. BY MAGEZ.



SAILORS' HORNSPIPE.

ARR. BY MAGEZ.



SAM COLYER'S STOP JIG.

ARR. BY MAGEZ.



PLANTATION JIG.

ARR. BY MAGEZ.



OLD HORNPIPE.

NEWLY ARR. BY MAGEZ.



GRANT'S WALTZ AROUND THE WORLD.

By MISS IDA LEE MAGEZ.



BUCK TOWN JIG.

ARR. BY MAGEZ.



IDA MAGEZ'S MINOR JIG.



FISHERS' HORNPIPE.



IRISH WASHERWOMAN.

Tune the 4th to B.



LA CACHUCHA.

ARR. BY MISS IDA LEE MAGEZ.



PRAIRIE FLOWER JIG.

ARR. BY MAGEZ.

Tune thus.



TEXAS RANGERS' WALTZ.

BY MISS IDA LEE MAGEZ.



Prize Banjo Method.

3,156—58.

DASHAWAY WALTZ.

By MISS IDA LEE MAGEZ.

Frets. 0 1 2 3 4 0 3 4
 5 4 5 4

VAR.
 12 har. 7 har.
 12 har. 7 har.

RICKETT'S HORNPIPE.

3 7 6 7 6 7 2 7

LANCER'S QUADRILLES.

1. 

D.C.

2. 

D.C.

3. 

D.C.

4. 

5. 

D.C.

FREDERICK WILSON'S HORNPIPE.



MY MARYLAND.

ARR. BY J. M.



HAIL TO THE CHIEF.



WALTZ EXERCISE.

J. MAGEZ.

33

Musical score for 'WALTZ EXERCISE' by J. Magez. The score is written for a single melodic line on a treble clef staff. It begins in G major (one sharp). The first staff includes triplets and first/second endings. The second and third staves continue the melody with various note values. The fourth staff features a 'D.C.' (Da Capo) instruction and ends with a double bar line.

ELLIE RHEE.

ARR. BY J. M.

Musical score for 'ELLIE RHEE' arranged by J. M. The score is written for a grand staff (treble and bass clef). It begins in G major (one sharp). The first system shows the initial melody and accompaniment. The second system continues the piece with a repeat sign. The third system concludes the arrangement.

FINGER EXERCISES FOR ADVANCED PUPILS, IN THE POSITIONS.

1. *5th Pos.*

1st Pos. *7th Pos.*

5th Pos. *7th Pos.*

2. *5th Pos.* *7th Pos.*

5th Pos. *7th Pos.* *8th Pos.*

3. *5th Pos.* *7th Pos.*

5th Pos. *7th Pos.* *8th Pos.*

LAST ROSE OF SUMMER.

ARR. BY MAGEZ.

8 *7* *5* *5 B.* *8*

5 B. *5 B.*

Prize Banjo Method.

3,156-58.

HARMONIE JIG.

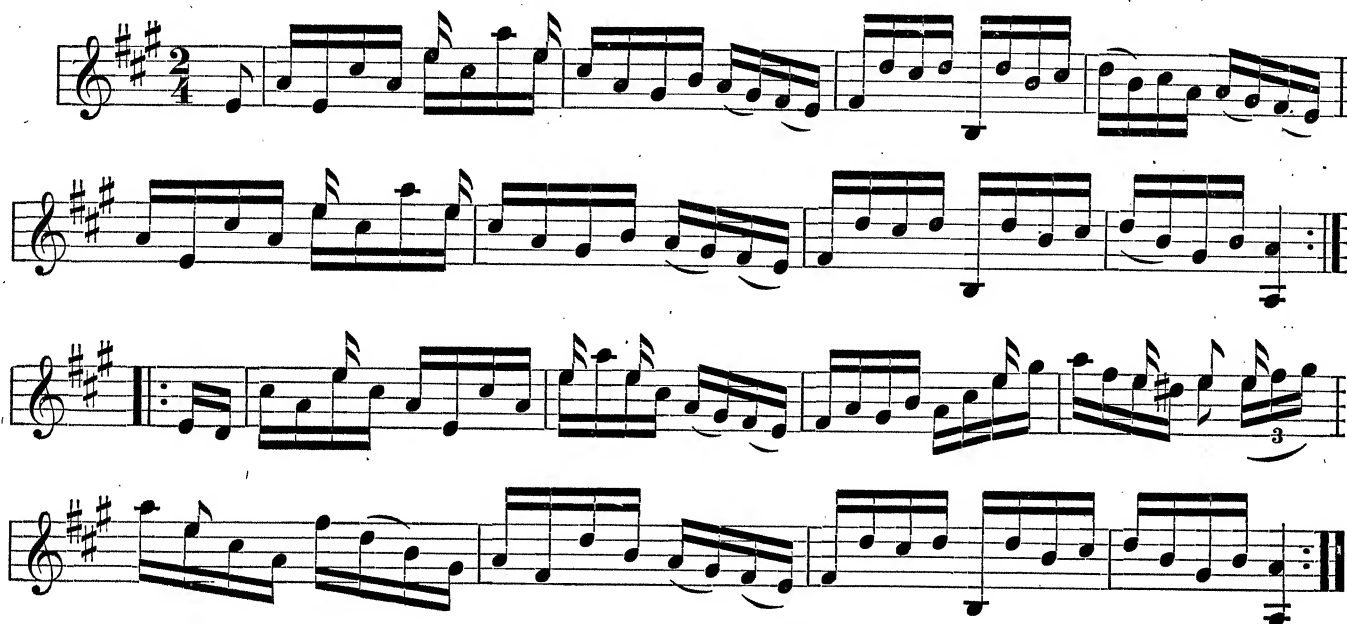
MAGEZ.

Tune the 4th to B.

THE MOCKING BIRD.

BY MISS IDA LEE MAGEZ.

CROW HORNPIPE.



WALTZ.



BELL BRANDON.

ARR. BY MAGEZ.



Prize Banjo Method.

3,156—58.

5th Pos.

5th B. 14 14 5th B.

Bass. 12 12

D.C.

KINGDOM'S COMING.

CHORUS.

ON THE ROAD TO BRIGHTON. (Simplified.)

ARR. BY MISS IDA LEE MAGEZ.

OLD JOE SWEENEY'S MEDLEY JIGS.

Tune the Bass to B.

OCTOROON JIG.

ARR. BY J. MAGEZ.



SWANEE RIVER.

ARR. BY J. MAGEZ.



FRONT STREET.

ARR. BY J. MAGEZ.



TALBRIGE.

ARR. BY MAGEZ.

4.

5th Barre.

7th Pos.

5th Barre.

7th Pos.

HER BRIGHT SMILE.

ARR. BY J. M.

BUZZ OF THE WHEELS, OR BICYCLE JIG.



BUZZ OF THE WHEELS JIG.

A MINOR.

10 B. — 8 B. —

10 B. — 8 B. —

3rd Pos. 5th Pos.

3rd Pos. 5th Pos.

Double bar. 6 6 6 6

3rd Pos. 5th Pos. 8th Pos.

KILLARNEY.

ARR. BY MAGEZ.

5 Pos. 5 Bar.

5 P. 10

YANKEE DOODLE SOLO.

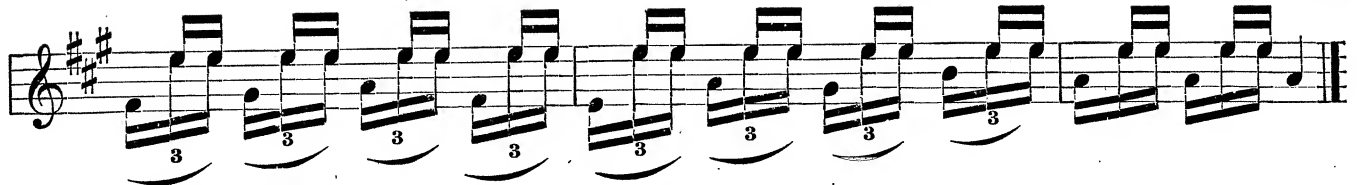
With Variations and Imitations.

JOHN MAGEZ.

JOHN MAGEZ.

1. *D.C.*

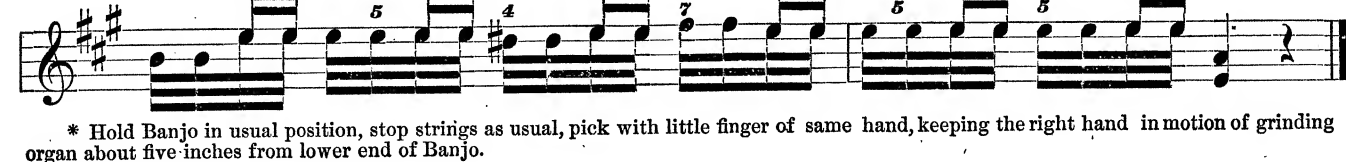
2.



Hand Organ Imitation.*



Strike or Beating.



* Hold Banjo in usual position, stop strings as usual, pick with little finger of same hand, keeping the right hand in motion of grinding organ about five inches from lower end of Banjo.

Prize Banjo Method.

HOME SWEET HOME.



2ND VARIATION.



The musical notation on this page consists of ten staves. The first seven staves are in 4/4 time and feature a variety of fingerings: 5P, 5B, 8P, 7, and 5. The eighth staff is in 2/4 time and includes trills (Tr.). The ninth and tenth staves return to 4/4 time and also feature trills. The notation is clear and detailed, with fingerings and trill markings explicitly written above the notes.

The notes with the stems turned up, trill with the first finger; those with the stems turned down, pick with the thumb.

THE GREAT THIMBLE MARCH.

This musical score is for 'The Great Thimble March', a piece from the 'Prize Banjo Method' collection. It is written for a single melodic line on a Banjo, using a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The score consists of ten staves of music. The first staff begins with a 4-measure introduction, followed by a series of measures with various fingering numbers (7, 8, 5, 7, 8) written above them. The subsequent staves continue the melody with similar fingering instructions. The score includes several repeat signs and a final double bar line. The notation includes eighth and sixteenth notes, rests, and slurs. The key signature is maintained throughout the piece.

8th Pos. 7 8 7 8

8th Pos. 5th Pos. 7th Pos.

8th Pos. 7th Pos. 8th Pos.

5th Pos. 8th Pos.

1st Pos.

3

8 Pos. 7 5 5 Pos.

8 7 5

Minors.

Fine.

5 B

5 B

7 B

Minor.

D.S. al fine.

FLYING CLOUD SCHOTTISCHE.

Tune the bass to B.

7 Barre.

7 Barre.

Fine.

7 B

7 B

7 B.

7 B.

6

1 2 3 3

Top figures strings.

9 10 9 10 9 10 9 10

Frets.

1 2 3 4

Strings.

9 10 9 10 9 10 9 10

Frets.

D.C. al fine.

LOUISVILLE MARCH.

J. MAGEZ.

SECRET LOVE GAVOTTE.

Moderato.*un poco allegro.*

6 P. 5 B.



TRIO.

Musical score for the Trio section, consisting of five staves of music in G major. The notation includes various fingerings and techniques such as 5P, 5B, and 12.

Finale.

Musical score for the Finale section, consisting of five staves of music in G major. The notation includes various fingerings and techniques such as 5B, 7P, and 12.

KENTUCKY JUBILEE SINGERS SCHOTTISCHE.

ARR. BY J. MAGEZ.

5 Pos. 5 5 5 5 7 Pos.

5 B 5 P 5 B 5 Pos.

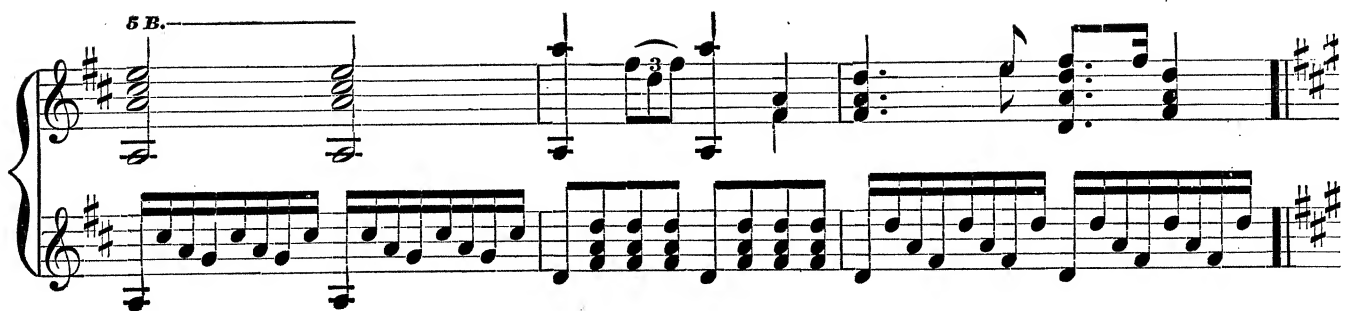
5 Pos. 7 Pos.

5 P 7 P 5 P 12 5 B 7 P

5 Pos. 5 Bar. Fine.







SPANISH FANDANGO.

REARRANGED BY JOHN MAGEZ.

Tune the bass to B.

The musical score for "SPANISH FANDANGO" is written for a single melodic line on a six-stringed instrument, likely a banjo, in G major (one sharp) and 6/8 time. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo and meter are indicated by the 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fretting instructions are placed above the staff at various points: "5th Barre." appears on the second, fourth, sixth, eighth, and tenth staves; "7th Barre." appears on the third, fifth, and ninth staves; "Open." appears on the second, fourth, sixth, eighth, and tenth staves; "12th Harmonics. Open, loud." appears on the seventh staff; and "21st Har." appears on the eighth staff. The score concludes with a double bar line and a repeat sign.

Original.

GALOP.

To be played after the Fandango.

Prize Banjo Method.

3, 156—58.

THE OLD OAKEN BUCKET.

ARR. BY J. MAGEZ.

[illegible]

MY PRETTY JANE.

H. R. BISHOP.

ARRANGED BY J. MAGEZ.

FOR TWO BANJOS, OR TWO BANJOS AND VOICE.

Andantino.

8 Pos.

5 Pos.

5 Pos.

5 B

5 Pos Frets

Strings

5 P

DEVIL'S DREAM AND JORDAN.

STAGE PIECE.

ARRANGED BY J. MAGEZ.

The musical score is written for a single melodic line on a treble clef staff in the key of D major (indicated by two sharps) and 2/4 time. The piece is divided into two main sections: 'Devil's Dream' and 'Jordan'.

Devil's Dream: This section consists of the first six staves. It begins with a 'Strike' instruction and features a series of eighth-note patterns. The notation includes various fingering numbers (5, 3) and dynamic markings (F). The section concludes with a double bar line.

Jordan: This section begins on the seventh staff and continues to the end of the piece. It is marked with a repeat sign at the start. The notation includes a 'Pick.' instruction and features a series of eighth-note patterns. The section concludes with a double bar line.

The score is written in a single melodic line, typical of early 20th-century banjo notation. The key signature is D major, and the time signature is 2/4.

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TABLE OF CONTENTS.

Alice, where art thou? American hymn. Annie Laurie. Angel's whisper, The Auld lang syne. Austrian hymn. Blighted flower, The Castle in the air. Chime again, beautiful bells, Comin' thro' the rye. Cruiskeen Lawn, The Dear old songs of home, The Dearest spot, Die is cast, Do they think of me at home, Flee as a bird. Gaily the Troubadour, Gentle Nellie Gray, Gentle words, how sweet, Gentle words, Good-by at the door, The Golden hours are fleeting, The Green little shamrock, The Guide me, O, thou great Jehovah. Harp that once, The Her bright smile haunts me still, Hey the bonnie breast. Home, sweet home, I heard the wee bird singing, I'll hang my harp. I'm leaving thee, my mother dear, I'm wearing away. Ingle-side, In this old chair,	Ascher Lover Haydn M. W. Balfe Bishop Adams Wrighton Glover Bayley M. W. Balfe Clinton Eaton Glover J. P. Knight Stevenson Wrighton Bishop George Linley Barker Wiesenthal M. W. Balfe	Italian hymn, I turn to thee in time of need. I wandered by the brook-side, Jennie Jones, John Anderson, my Jo. Killarney, Lass o' Gowrie, The Light of other days, The Lonely rose Long, starry hours. " Long, long ago, Loreley, Love note, Maid of Athens, Mary of Argyile, Maryland, my Maryland. Melodies of many lands, Memory of early days, The Minstrel Boy, Mountain Maid's Invitation, The My beautiful Rhine. My heart and lute, My lodging is on the cold ground. My mother dear, My native land, My own, my guiding star, My own native vale, Oh in the still night. Oh, would I were a bird, Oh! take me back to Switzerland, Old arm chair, The Old house at home, The Over the stars there is rest,	Giardini James Hine Cove M. W. Balfe M. W. Balfe M. W. Balfe Bayley Silcher Blockley Allen Glover Tetsch Moore Werner T. Moore Lover Suppe G. A. Macfarren Sir I. Stevenson Charles Blamphin Mrs. Norton H. Russell Lover Abt	O! ye tears, Peace of the valley, The Pilgrim of love Polish maiden's song, The Portugese hymn. Prayer from De-Freischutz. Robin Adair. Roll on silver moon. Russian hymn. Scenes that are brightest, She is not fair to outward view, Shells of ocean, She wore a wreath of roses, Joseph Philip Knight Sicilian Hymn. Smiles and tears, Sweet Genevieve, Spell is broken, The Swiss Boy, Teach me to forget, Those evening bells, Thou art gone from my gaze, Thou art the world, Thou'lt give to me a tear, 'Tis hard to give the hand, 'Twere vain to tell you aill, Twilight Dews, The Tyrolean melody. We have lived and loved together, What's a' the steer.— <i>Kimmer</i> . What will you do love? Within a mile of Edinboro'. You may win him back, You've forgot the cottage door,	Abt Bishop Weber Vincent Wallace Sullivan I. W. Cherry Joseph Philip Knight Clippendale H. Tucker Bellchamber Bishop Sir I. Stevenson Lindley Franz Abt C. W. Glover F. Stockhausen Sir I. Stevenson H. Herz Lee Wrighton Frank Moir
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